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JULY-DECEMBER, 1928



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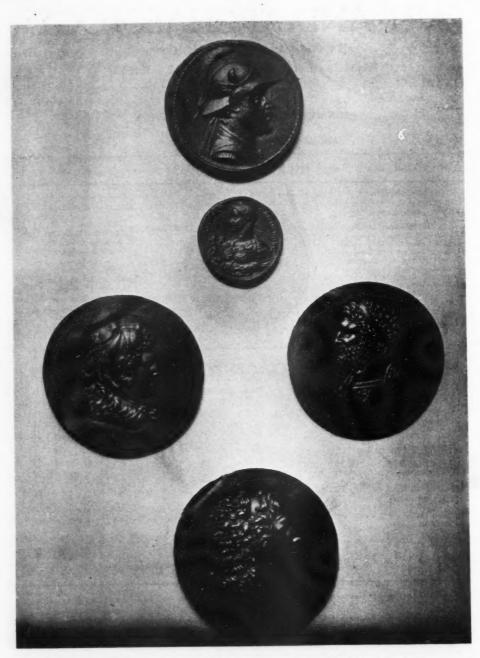


FIG. 10A. GOLD COINS OF EUCRATIDES, KING OF BACTRIA, B.C. 180-150.

# ART and ARCHAEOLOGY

## The Arts Throughout the Ages

VOLUME XXVI

JULY-AUGUST, 1928

NUMBERS 1, 2

#### EVOLUTION OF MONEY

By J. LAURENCE LAUGHLIN

I

RCHAEOLOGY has been of service in removing some old misconceptions about monetary origins. First of all, it has been supposed that no money existed in the periods usually known as having only barter; but money is as money does. It goes without saying that from the beginning men needed satisfactions for their wants, physical and otherwise. At once a variety of needs for food, simple clothing, shelter and decoration arose, and led to exchanges. As aids to such exchange something serving as money was in fact known from the earliest period. Even then some commodity was regarded highly enough to serve as a standard in which prices of goods were reckoned as a prelude to any exchange. Maspero tells us of the struggles among the Egyptians in adjusting the ratio of exchange between utensils, shoes, jars of ointment, strings of cowrie shells, copper, silver and gold rings, canes, meal, oil, pickaxes, and articles of clothing (see Fig. 1). Long before coinage, as early as the Pharaohs, we have a table of prices, expressed in crude copper (called a tabnou), so that, for instance, we know one razor exchanged for five pickaxes. The necessity of having aids to exchange is as insistent as having language as an aid to communication between men. The functions of money as a standard for prices and as a medium of exchange appeared long before coinage. article chosen was at first one generally desired for itself, such as food or ornament, like cattle or gold, varying with climate, place and civilization (as furs, salt, weapons, pots, axes, cloth, hides, fish-hooks, and dried fish). This was the period of commodity money, inconvenient, of course, but the first step in the evolution of money.

Out of these primitive conditions came an illustration of so modern an institution as a Mint (see Fig. 2a). In



Fig. 1. Conditions of so-called barter in Egypt (from Lepsius).

Cyrene the commodity called silphium, medicinal plant with a resinous taste (the same as our hay-plant), was used, saysArrian, as a standard in trade for wine and other goods. To be sure that the weight and quality ofthe standard was correct in this decoration



FIG. 2A. ARCESILAUS, KING OF CYRENE, WEIGHING SILPHIUM.

from a Greek vase, King Arcesilaus of Cyrene is seen presiding just as a Director of the Mint does in essence today over modern coinage. Likewise, where fish were the chief article of food, they were used as a standard, even when dried and pickled, as tunny fish

at Olbia on the Black Sea (and as ciscoes near Lake Ontario in recent times). Later, when coins were evolved, the rude coins carried the imprint of the fish (see Fig. 4). So, also, did the coins of Cyrene carry the imprint of the Silphium plant.



Fig. 2b. Coin of Cyrene with Sil-PHIUM PLANT.

evaluated even before Homer, came to be represented by a fixed weight\* of gold (about 130 grains) and, when the metals had proved their superiority over commodities for monetary uses, it was natural that the figure of the ox should

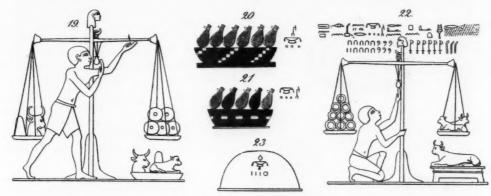


FIG. 3. EGYPTIANS WEIGHING METALS.

II

Throughout the region about the Mediterranean in primitive times, the

two representatives of food and decoration, cattle and gold, served as the earliest forms of money. Through them took place the evolution from commodities to the metals as money. In fact, the ox, in terms of which armor and wealth in general were

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when and , as fish go on the coins. But long before coinage, it came to be understood that the money-commodity should have imperishability, so that the seller might

intact keep value of what he sold until he should find the things he most desired. Then, too, an ox, lacking divisibility, might be too big to exchange for small bit of salt or meal; while if the could get seller some metal in exchange, he could



armor and wealth Fig. 4. (BELOW). Coins of Olbia in the form of in general were TUNNY FISH. (ABOVE) Coins which Later Bore the IMPRINT OF THE TUNNY FISH.

<sup>\*</sup>Even earlier than by weights, gold was measured by units of length (taken from the human body, such as a finger, hand, arm, or foot); gold in quills, or in small rods, could be cut into lengths according to the value of the commodity exchanged. The portion of a rod about an inch long was regarded as equalling the value of an ox or cow. This rude system gave way, however, to more precise methods, based on the weight of grains of barley, wheat and carob. The barley is the origin of our grain Troy, weighing of grains of barley and 4 of wheat, and became the karat.

keep it as long as he wished, cut it into pieces of any size, or unite them again, without loss. The ox, or furs, cloth with designs on it, fish, and the like, were neither imperishable, divisible, nor easily transportable. Thus the metals showed their superiority. But the metals, while thus preferred for monetary purposes, were for cen-







Fig. 5 (above). Coin of Phanes (earliest known inscribed coin).

Fig. 6 (below). A Lydian electrum coin.

turies exchanged as merchandise by measurement or weight. Gold in quills was sold by length; or more generally by weight (see Fig. 11). Also in rings or wire, or in bars checked off by marks, the metals could be cut to equal the different values of goods of any kind. The necessity, however, of weighing and testing the quality of a metal at every exchange introduced many obstacles in the way of trading goods.

#### III

Coinage was the only cure for these difficulties, provided that some trusted authority could be found to guarantee the actual weight and quality of the coins to every one's satisfaction. In

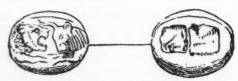


Fig. 7. Coin of Croesus.

the seventh century B. C. the coins of private merchants or bankers put in an appearance. This is the time when some writers assumed that money was invented. Although it was the period in which metallic coinage began, we have seen that commodities had long before this been used as money. The first coin known to bear an inscription, "I am the mark of Phanes," was put out by a banker, or merchant, in this period, according to Babelon. The fox on it was the symbol of the Lydian god, Bassareus (see Fig. 5). The coins of private merchants or goldsmiths, however, were not so trustworthy that the use of scales and the touchstone were avoided at each exchange. Only the stamp of a strong ruler accomplished this. For this reason the efforts of the two Lydian kings-Gyges (666 B. C.) and Croesus (568 B. C.)—and



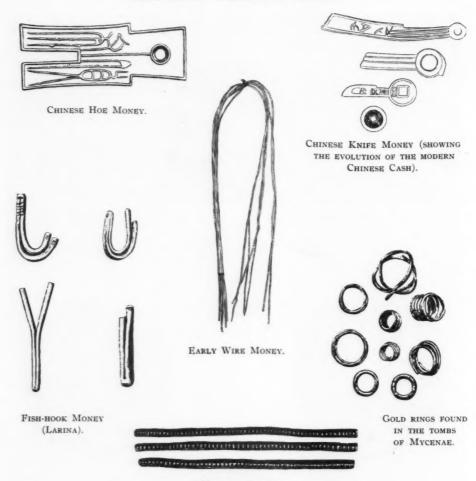
Fig. 8 (upper). Tetradrachm of Athens. Fig. 9 (lower). Gold Stater of Philip of Macedon.

FIG. 10B. REVERSE OF BACTRIAN COINS. LARGEST GOLD COINS MADE, FOR TREASURY PURPOSES. See frontispiece.

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ELECTRUM BARS.

FIG. 11.

Pheidon of Argos (660 B. C.) were regarded as entitling them to be called the inventors of money. In fact, archaeology discloses that all sorts of coins were issued by cities and goldsmiths around the Ægean Sea. The electrum, or "pale gold," from Tmolus and the Pactolus had been coined of varying existed, there private coinage gave way. fineness. It turns out that Croesus, who demonetized the inferior coins B. C.) who first introduced the metallic

and issued only those of pure gold or silver, was a monetary reformer, not an inventor of money. The same thing was true of Pheidon, who substituted for the old iron money silver staters shaped like a tortoise, coined at Ægina. Wherever a strong centralized power

In Athens it was Solon (638-559

medium and commuted into money the cattle fines fixed in the laws of Draco. He made five drachmas equivalent to a cow. The devices of the owl and olive on the drachma\* permitted the satirist, Aristophanes, to say in *The Birds*:

"First, then, in your empty coffers you shall see the sterling owl,

From the mines of Laurium, familiar as a common fowl;

Roosting among the bags and pouches, each at ease upon her nest;

Undisturbed, hatching and rearing little broods of interest."

Later, Philip of Macedon (359–356 B. C.) coined gold from the mines of Thrace into staters having, after our modern fashion, on their face the head of the ruler. After a time, in Bactria, Eucratides (between 180–150 B. C.) showed the tendency of modern years to identify the importance of the ruler with the splendor and unexcelled size of gold coins (see Figs. 10 a-b). These are reputed to be the largest gold pieces ever made; but they were only for Treasury use, not for circulation.

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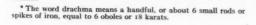
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While modern monetary science owes its origins to the ancient countries lying east of, and around, the Mediterranean, it is interesting to note that even earlier developments had been going on farther east, in China. that country neither cattle nor furs appear in the earliest experiments with money; but cloth, usually of silk, and the grains, were highly regarded as commodities which served as money, in periods as early as 2205 B. C. Of course, as the population was poor, when metals came in, copper, being cheap, was mainly used. As in other countries, the early forms of the copper coins appeared as useful implements.







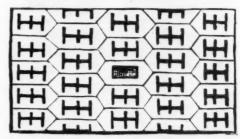


FIG. 12. CHINESE COINS OF SILVER AND TIN—(EN-LARGED).

The *chan* money took the shape of a hoe (and also was in imitation of a dress), being the first weighed money (see

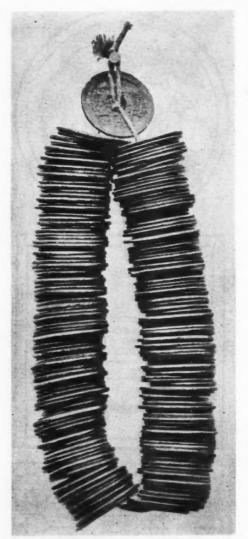


Fig. 13. "Atah": Kepengs of the Dutch East Indies.

Fig. 11). Many centuries before Christ, copper, or bronze, knives made up the tao money, and they furnish one of the most interesting cases of continuity between early and modern media. The blade had a ring at the end of the handle by which it could be strung.

In course of time its use as a commodity declined before its use as money, and by getting rid of the blade and retaining the ring there was evolved the characteristic cheap native coin of China still in circulation as "cash," or li, strung on a rod, having had an existence of thirty centuries (see Fig. 11). Somewhat later, the poetical Chinese imagination (under Wuti, B.C. 119) led to the following conception of coins:

"The Emperor made also a white metallic currency of a mixture of silver and tin, and considering that in Heaven there was nothing superior to the dragon, and on earth nothing superior to the horse, and among men nothing superior to the tortoise, he, therefore, said in reference to these three sorts of coins: Of the first was said: It shall have the value of 8 taels; make it round; its device shall be the dragon (3000). Of the second was said: Make it different and smaller, and of a square form; its device shall be a horse, and 6

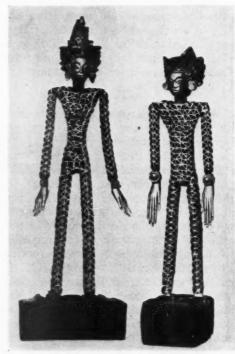


Fig. 14. "ROMBOETS SADANAS": KEPENGS OF THE DUTCH EAST INDIES.

taels (500). Of the third was said: Make it still smaller and of an oblong form; its device shall be a tortoise, and 4 taels (300)."

These coins were to circulate by authority in the proportion to the copper money of 3000, 500, and 300 (see

Fig. 12).

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As the coins were cast, false coinage was inevitable; but foolishly both good and false coins were received on equal terms. Hence there was a profit arising from Gresham's law.\* The debasement went so far that "the false coins are whirled by the wind.\* \* \* They are as thin as elm-leaves, and if the best string extant is cut asunder and the coins thrown on the surface of the stream, they have hardly any inclination to sink." Yet both kinds were forced into circulation. The cheap coins, of course, drove out the heavier.

"And thus they had the mother [i.e., the large coin, as unit of value], and the child [the little coin] was weighed in circulation, so that the people got them both." Just as in Europe, so early in China the poor coins survived. So heavy were the iron and copper coins that their transportation was difficult. For that very reason the Chinese invented, about 807 A. D., the first forms of paper money by depositing the coins at a government bank and receiving therefor certificates of deposit, called *flying* money, which could be cashed in another place.

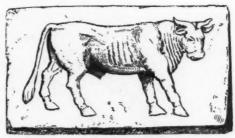


Fig. 15. ROMAN BRONZE DECUSSIS.

Once established, monetary habits have an amazing persistence. Chinese influence is still strong in the East Indies, particularly in Indo-China and in the Dutch East Indies. An interesting illustration of the survival to the present day of Chinese cheap coins is to be found in the string of copper kepengs, called atah, circulating in the





Fig. 16.

(Lower) Gold Solidus of Constantine the Great (272–337).

(Above) The Gold Florin of Florence. (Enlarged.) (Concluded on page 35)

<sup>\*</sup> It is curious that a law named from a minister of Queen Elizabeth (Sir Thomas Gresham, 1560) should have been actively at work in primitive China, and should have been so well understood also in early Athens that Aristophanes satirized it in terms which might have been equally descriptive of our own free silver struggle and of Bryan and Bland:

<sup>&</sup>quot;Oftentimes have we reflected on a similar abuse In the choice of men for office, and of coins for common use; For your old and standard pieces, valued and approved and tried, Here among the Grecian nations, and in all the world beside, Recognized in every realm for trusty stamp and pure assay, Are rejected and abandomed for the trash of yesterday; For a vile, adulterate issue, counterfeit and base, Which the traffic of the city passes current in their place!"

Frere's Translation of The Frogs, 891-8.



TYMPANUM OF EGMOND ABBEY. RIJKSMUSEUM, AMSTERDAM,

#### DUTCH SCULPTURE

By Jonkvrouwe Dr. C. H. de Jonge

ROM the earliest times the Dutch have been a nation who, perhaps unconsciously and imperfectly at first, have felt the need of giving utterance to their instinctive appreciation of beauty and of religious sublimity in objects of art. Through the Roman settlements they came into touch with a culture which in point of refinement greatly surpassed their own, but out of this contact arose, as early as Merovingian times, an individual art of which we know only a little, yet enough to see how it laid the basis for the independent art that was to flourish afterwards-testified to by some rare objects of art, such as ornaments and small reliquaries. In the reign of Charlemagne Dutch art came into its own. Scattered instances of this are the chapel at the Valkhof at Nymwegen, and the evangelical books written and illuminated in the monastery of Egmond. Eventually in the following centuries—we know this with certainty after 1100—sculpture in the Netherlands gained its own distinct place side by side with architecture, industrial art and the painting of sacred books.

One development of the building of churches at this time was an inclination toward porch ornament by means of sculptured capitals as well as porchfigures and tympana, illustrating the life of Christ and of the Saints. The south of France is possibly the richest source for this early Romanesque, which developed under the inspiration of Roman and Byzantine art. At one time it was thought that early Romanesque sculpture in other countries could only have arisen under the influence of Byzantine art, either imported or modelled by foreign craftsmen; later

investigations, however, have led to the more correct conclusion of an independent art, not indeed entirely originating in western Europe, but having acquired a national character. Only one specimen of this art has remained in Holland; consequently it is of very great value. It is the tympanum, once belonging to Egmond Abbey and now in the Rijksmuseum at Amsterdam, representing Saint Peter in pontificals with his crozier and key in his raised hands. On either side are seen in kneeling position the Countess Petronella, wife of Earl Floris II of Holland, and her minor son Dirk VI. Both were closely connected with Egmond Abbey, where at the instigation of Petronella a new abbey church was built about the years 1122-1132. The relief here represented, presumably put in shortly after 1132, bears relation to this episode from the history of the Abbey; of which the marginal inscription gives evidence. It is to be regarded as the oldest treasured tympanum executed in the Netherlands. In the representation of Saint Peter, the influence of Byzantine art may be presupposed; the figures of the founders, however, lend a personal accent which should be credited to a Dutch sculptor.

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In the south a school of sculptors must have existed at Maastricht in the latter half of the XIIth century; numerous documents are to be found there and elsewhere, showing the general style of those days, although often deprived of their original value through restoration.

Of repeated occurrence in the history of art is the grouping of prosperous periods around certain personalities. After a long interval such a period is reached in Dutch sculpture about the beginning of the XVth century, no names of sculptors having come down



JOACHIM AND ANNE. RIJESMUSEUM, AMSTERDAM.

to us from Roman times. The sculptor to whom the northern early Gothic art owes its fame is Claus Sluter, born at Hattem and in his prime employed at the court of Philip, Duke of Burgundy, and Margaret of Flanders, for whom he decorated the church-porch at Champmol near Dijon and whose tomb he made. The greater part of these works of art is still to be seen in the Dijon museum; and in a field outside the



Moses' Well. By Claus Sluter. Dijon.

church at Champmol where once stood who, in spite of the French atmosphere a Carthusian monastery, we now can admire the masterpiece, protected merely by a wooden shed, of the man surrounding him, has been able to preserve the purely Germanic character of his art. It is the famous Moses Well,

on whose top there used to be a Christ on the Cross, surrounded by figures of the Virgin and of Saint John the Baptist. Only fragments of this are to be found in the Dijon museum. Recently a plaster copy of this monument was put up in the Rijksmuseum. It is rightly counted one of the most glorious specimens of Dutch sculpture. The six prophets stand in front of niches, separated from each other by extremely slender little columns with double leaf-capitals, above which sorrowing angels seem to bear on their spread wings the basement on which Mount Calvary was placed. The most imposing figure in the structure is that of Moses, after whom the piece was called. He is faithfully rendered after the Jews' conception of him when he was seen descending Mount Sinai. This truly superhuman quality expressed in so simple a form has been adequately reproduced only by Michel Angelo. In view of this more powerful fabric of XVIth century sculpture, the earlier Moses is perhaps of rather primitive design, but the boldness of Michel Angelo's creation certainly cannot outdo the purity and simplicity of Sluter's conception. The persons of King David, Jeremiah, Zachariah, Daniel and Isaiah are so typically reproduced, that it is not difficult to recognize their striking characteristics. The entire work, as with everything made by Claus Sluter, is marked by that pure realism which pertains only to the Germanic arts and which has a predilection for elaborate detail. What chiefly characterises the sculpture of the northern Netherlands in the XVth and XVIth centuries is indeed an atmosphere of intimate homeliness, created by the everyday things of life told in all simplicity.

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The wood sculpture of this time is on a par with the paintings of the Van Eyck brothers, Memling and Gerard David. Its great charm lies in the familiar way in which the subjects are handled. Even when the surroundings could not be brought into the execution, the character of the images is such as to be thoroughly realised by us.



SINGING ANGELS. RIJKSMUSEUM, AMSTERDAM.

Groups like the one of Joachim and Anne at their meeting under the Golden Gate, or that of the *Singing Angels* who with one of the shepherds give utterance to their delight and admiration in a hymn of praise and in an attitude of humble worship at the sight of the Child, are expressive of the most beautiful religious art that has ever been made in the Netherlands. They represent the simple countrymen, who could only conceive of the Biblical events as



Bronze figurine. Jacques de Gerines. Rijksmuseum, Amsterdam.

having happened in their own times, and thus the interpretation of the religious feeling emanating from these works is made into a kind of echo of the nature and the character of the Dutch in the Middle Ages. But by the side of this religious popular art exist monuments which at the same time might be labelled "art of the court".

Portraits of the reigning princes in the Flemish countries are legion. By the side of these we have the bronze figurines cast by Jacques de Gerines as uncommonly excellent instances of plastic art. The origin of these statuettes, one of the greatest treasures of the Rijksmuseum, cannot be ascertained. They may have served as sepulchral ornaments for the projected mortuary monument of Louis of Mâle. When



Bronze figurine. Jacques de Gerines. Rijksmuseum, Amsterdam.

this was not put into execution, they probably had another destination and were presented to the city of Amsterdam. It is very uncertain whose portraits we are supposed to recognize here and the many highly ingenious efforts to solve this problem have not led to satisfactory results. Apart from this we should admire the exquisite rendering of these bronzes, of which four are given here as specimens. The

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Bronze Figurine. Jacques de Gerines. Rijksmuseum, Amsterdam.



Bronze Figurine. Jacques de Gerines. Rijksmuseum, Amsterdam.

delicate portrayal of the various heads and the difference in nature of the types—distinctly expressed in their gestures and bearing—has been accentuated in a masterly fashion. They are figures which, owing to their superior quality, belong to that big class which was the outcome of the Van Eyck brothers' leadership. Only this



Two pipe-clay figurines. Utrecht Central Museum.

atmosphere could have incited the artist to execute his noble designs; there is ample proof also of the art of the Van Eycks producing after-effects in the northern Netherlands as well. At Utrecht it was transformed into the craft of pipe-clay figures, principally small manufactured saints. The molds, found by the hundred in the soil at Utrecht and locating the spot where this factory must have been situated, have provided us with new casts, the principal of which, about 14 inches

long, impress us with the same daintiness and gracefulness as does Jan van Eyck's little triptych at Dresden. It is a well-known fact that Jan van Eyck performed work at the court of Jacoba of Bavaria; on the renowned Ghent altarpiece the Cathedral - tower of Utrecht figures as a celebrated piece of architecture, and in this is to be found the link connecting Jan van Eyck's personality and influence with the pipeclay manufacture carried out at Kampen, in Holland, and also at Cologne and Westphalia in Germany.

It is in the style of the figures that the Utrecht one distinguishes itself from the other factories' product. No names of artists are known; it is only remarkable that this style is still felt to wield its influence

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over later XVth century sculptures which served as sepulchral monuments in Utrecht Cathedral. The entire XVth century statuary was inspired and developed by the great masters who in the beginning worked in the Netherlands, and who gave a very distinct character to Dutch Gothic sculpture. Imitators later took this over and added to it, each according to his personal inclination.

have provided us with new casts, the Later the Renaissance and the influprincipal of which, about 14 inches ence of the Italian school were to

create a change. In the beginning of the XVIth century this alteration was principally formal. In the early half of the century the chief characteristic of the new style was its ornament; of

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this new style it is true that its form and purport could not quite be apprehended by the northern countries. In contrast with the Gothic ornament which, in its thistletendril scheme, pointed to an ornament of direction, preference was soon shown for a symmetrical solution of the plane to be decorated, and chimney-friezes, pilaster-decorations, sculptured frames, etc., were profusely used to this end. The elements composing it were in the main a conventional representation of the acanthus, of the cartouche in an ever more intricate form, and numberless emblems such as festoons, garlands of fruit, trophies of arms, masks, etc., all belonging to the rich inventory of classical Renaissance ornament.

About 1540 pictorial decoration gained the upper hand again at the cost of the purely decorative, and by the fusion many a happy effect was obtained. Of the sculptors we know by name in these years,

we mention Colyn de Nole of Cambray, who spent a great part of his life in Utrecht. Some of his chimney-friezes, representing Solomon's Judgment and the story of Susanna and the



THE CHIMNEY BY COLYN DE NOLE AT KAMPEN.



COLYN DE NOLE'S "VIRGIN WITH CHILD". UTRECHT ARCHIEPISCOPAL MUSEUM.

Elders, served the purpose of jurisprudence in the council-chambers of the town-halls. Best known of these is the large chimney he made in 1545 for the town-hall of Kampen, a whole and worthy monument of that rich—sometimes even over-rich—art of the Re-

naissance, full of fantastic solutions in the composition of its lesser parts; in short, a typical illustration of the un-Dutch spirit of the Renaissance.

A similar work in wood, in which the sculptor has been able to build up to an intrinsic whole the decorative elements of the frieze and the pilasters, is the chancel in the church at Dordrecht, constructed in 1542 by Jan Terwen Aertsz. These two works of art give an excellent idea of the intentions of Dutch sculpture in Holland in the first half of the XVIth century. Numerous chimney-friezes, choir-railings, pulpits, mortuary-monuments, facade - decorations, chancels, porch framings, etc., testify to the popularity of this borrowed style and to the integrality of Dutch art effected by its sculpture. Side by side with its exotic ornament, the Renaissance has also brought within our ken the anatomically trained naturalistic conception of the human figure. The perfection of movement and proportion, the organic exactness of the pose of the body, then called by the Dutch the welstandigheid (unity of build), all this Dutch art took over from its Italian sister. And when about 1540 the human figure regained an important place in sculptural art, monuments of marvellous beauty were recorded in it, and we find the Gothic spirit entirely superseded. Of the same sculptor, Colyn de Nole, we know a Virgin with Child, a marble group belonging to the finest Romanistic plastic art of the Low Countries. Moreover in grave-sculpture we can point to some very superior designs, among them the well-known mortuary monument of Engelbert II of Nassau in the church at Breda. This structure harbors a blending of styles, in which the sentimental modelling of the two prostrate figures might be ascribed to

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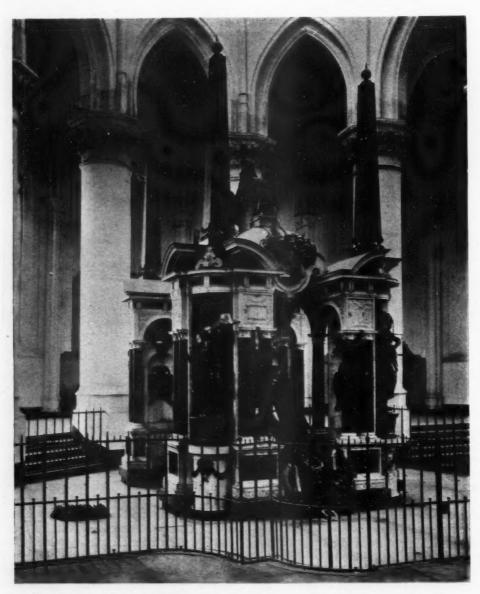


MONUMENT OF ENGELBERT II VAN NASSAU AT BREDA.

a Dutch sculptor. The sumptuous and expertly sculptured alabaster figures bearing on their shoulders the marble lid do not seem to be in concord with the tension of the four laboring cornerfigures. It may have been the artist's intention to cast the figures of the deceased on the lid in a kneeling position, as on the tombs of the French kings at St. Denis.

Out of these sepulchres, which made such heavy demands on the sculptor in point of technique as well as of mentality, a highly individual art of portraiture was developed in Holland during the end of the XVIth and the beginning of the XVIIth century. The outstanding figure in this period was Hendrik de Keyser of Amsterdam, whose name is inseparably bound up

with Dutch history by virtue of the monument he erected for William the Silent in the New Church at Delft. It certainly was inspired by French The Dutch spirit, however, is sublimely rendered by the handling of the marble, the architectural composition and the expression of the thought. It would be hard to visualize a more dignified memorial than this white and black marble, making such a sober and imposing impression in the vast choir of the church. Round about its temple-like construction the corner-figures stand as symbols of Justice, Liberty, Religion and Bravery. At the end stands Fame, trumpeting forth the glory of William the Silent, who is seated in front, clad in full armor. On the sarcophagus he is represented on



MONUMENT OF WILLIAM THE SILENT AT DELFT. BY HENDRIK DE KEYSER.



Bust of Johan de Witt. By Arthur Quellinus.

Dordrecht Museum.

his death-bed. Of the entire conception this part is perhaps the most pathetic and exalted. The design for this detail, on a small scale and done in terra-cotta, has been preserved in the Rijksmuseum and shows to a nicety what a great artist Hendrik de Keyser was. A great many subtle shades were irrevocably lost in the bigger structure, which cannot have been executed by him alone.

In his portraits de Keyser shows himself at his very best. Vigorously moulded are the features of the winemerchant, Vincent Jacobsz Coster (sculptured in 1608), who is the true type of the sturdy Dutchman from the beginning of the XVIIth century. With these portraits is sounded the fame of the Dutch arts of portraiture

in this Golden Age, a fame illustrated by numerous examples in painting but sadly deficient in sculpture. Remarkable in its notion of strict simplicity still adhering to the art of this time is the treatment of the cloak loosely thrown about the body and held together by means of a clasp, while the doublet, scantily indicated by some pleats, merges into the motive of an animal mask derived from the Renaissance. The portraits of the end of this period, in which the drapery is treated in quite a different way and the face framed by an abundant mass of curls, present an antipodal contrast.

Whereas in 1620 or thereabouts ruggedness and straightforward simplicity are noticeable everywhere, in



Bust of Vincent Jacobsz. By Hendrik de Keyser. Rijksmuseum, Amsterdam.



ROMBOUT VERHULST MONUMENT OF MICHIEL DE RUYTER, NIEUWE KERK, AMSTERDAM.

1660 pliancy and luxuriousness take their place, giving evidence of richness gained, but at the same time of a certain laxity. Artists of this period are Rombout Verhulst and Arthur Quellinus. Of the former Holland has a great number of sepulchres celebrating the fame of our great heroes. One of the mightiest examples is the tomb of Michiel de Ruyter in the New Church at Amsterdam. No longer does an austere interpretation of architecture create an atmosphere around the figure of the deceased, but a picturesquely built epitaph is placed behind the tomb, itself often decorated with surprisingly beautiful reliefs that call up episodes from the life of the hero.

softness of form, often a natural outcome of the fashion of the days, consisting in an allonge-wig and a lace jabot. In the picture of the great statesman Johann de Witt by Arthur Quellinus this luxury of form serves only as a frame to the noble and intelligent face. How great an artist Quellinus was is also shown by his treatment of the nervous hands and by the intensity of control in the picture. Nowadays in The Hague and in the town of Dordrecht many statues are erected to honor the memory of the de Witt brothers, but none of these in any way attains the standard reached in Quellinus' portrait.

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The XVIIIth century was marked In the portrait-busts there is the same by a sinking of ability and creative

power in Holland; not a single man was then worthy of the name of sculptor. Followers of the School of Verhulst have left us some insignificant monuments, but no individual talent makes itself conspicuous either in this century or in the next, when at best feeble imitations of the lavish French arts were the enterprise of the sculptors. There were, indeed, some XVIIIth century statues and garden-sculptures, but there is no comparison with the Dutch art of the last thirty years, brought to the fore by the younger generation. The impressionism of The Hague School expressed in the pictures of the Maris brothers, of Mauve, Weissenbruch and so many others, has been equalled in sculpture by Charles van Wyck, not to mention Toon Dupuis, who also belongs to this school. Yet we notice in them rather an aiming at impressionism than a recapture of the original plastic sense of sculpture. Their merit lies in their deliberately turning away from historical academicism. Out of this transitional period, which we might call impressionism, is born at last the vital, flourishing art of sculpture on which we now justly pride ourselves. Without the help of architecture this result would not have been reached. Artistic creations suggesting a certain resemblance to exterior forms nowadays are not considered works of art. On the contrary, the reasoned considerations, the pursuit of a fundamental realisation of things, according to the inner laws governing the essence of things, constitute the ground elements of modern sculpture that at first will accept only the sternest simplicity, in order to extend its aesthetic progress. No wonder that a break was caused with all that had been arrived at so far in the domain of art. Now that we are surrounded by the riches



SAINT JOHN THE BAPTIST. BY MENDES DA COSTA.

of this new art, we realize there is more than sufficient evidence of a great force concealed in the new ideal, instanced by works of Lambert Zyl, Mendes da Costa and Raedeker among the younger ones, to mention only a few of this generation.

For this reason alone sculpture in Holland of these latter years has a right to a place of its own in the great arts and also a right to a wide interest, as it cannot be called a mere imitator of painting. By its own sheer force it has risen independently to a truly great communal art, calling itself in its way an interpreter of society.

#### THE SWIMMING-STROKE OF THE ANCIENTS

By JAMES E. DUNLAP

WIMMING is an accomplishment acquired so easily and so naturally by those who live near the sea or by inland waters that, for such happily situated mortals, instruction in the art would seem almost unnecessary. Nevertheless, swimming instructors were known upon the banks of the Nile at a very early date, for a nobleman of the Middle Kingdom (2160-1780 B. C.) records with pride the fact that his children and the children of the king took their swimming lessons together. It would be highly interesting to know precisely the nature of those lessons or the method of swimming which was taught the young aristocrats of Egypt, but there seems to be no hint concerning these matters in the written records of that early day. If any information on the subject is to be had, it must be drawn from those

pictorial records of the history and the daily activities of the ancient Egyptian people which are so fascinating to the ordinary observer and so illuminating to the Egyptologist.

Few ancient reliefs are better known than those which tell the story of the battle between Rameses II (1292–1225 B. C.) and the Hittites at Kadesh on the Orontes River in northern Syria. In one of these the Hittites are shown fleeing across the Orontes to

escape the fury of the young Pharaoh's onset (Fig. 1, reproduced from Breasted's History of Egypt). The King of Aleppo, far spent, has reached the right bank of the river, where he is receiving first aid from his friends. Others, still in flight, have just gained the farther shore, and are being drawn from the water by their comrades-in-arms. Others seem to have succumbed and float lifeless in the water.

One figure, stiff enough to be a corpse, may represent a man swimming. If so, he is moving toward the right, away from danger. His body appears to lie upon the left side, and his face is turned toward the shore where safety lies. Both his arms trail at his sides in a manner which the artist may have hoped would suggest the end of a "breast-stroke", a swimming-stroke in which the two arms move backward

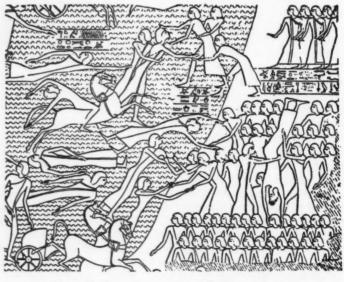


Fig. 1. HITTITES FLEEING AT THE BATTLE OF KADESH.

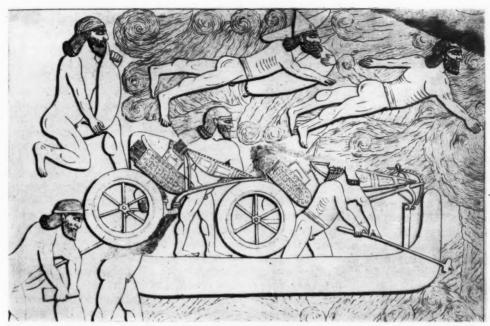


FIG. 2. ASSYRIAN SOLDIERS CROSSING A RIVER.

simultaneously. The whole attitude, however, is quite unlike that of one swimming for his life, and the apparently nerveless arms strengthen the impression that the figure represents not a swimmer but a dead man.

Another figure in the same relief depicts a fugitive swimming vigorously to the right in the hope of reaching the friendly shore. He is on his left side, with his left arm extended far forward, his right stretched back at his side, his feet separated moderately in a vertical direction. His face is turned upward and he seems to be glancing back past his right shoulder toward the attacking Egyptians. This fleeing Hittite is clearly employing an overhand stroke, in which the arms are used alternately and the legs move in opposite directions in parallel planes. It is surprising in the extreme to discover that the very "modern" stroke, known as the crawl, which has so recently been adopted by European and American swimmers, was known three thousand years ago, yet this relief of the Battle of Kadesh seems to leave no room for doubt that the Egyptians were familiar with its essential features.

Perhaps it was this crawl which the young princes of the Middle Kingdom learned from their instructors. At any rate, since the relief is the work of an Egyptian artist, we may safely conclude that in the time of Rameses II an overhand stroke of some kind was familiar to dwellers by the Nile.

Our knowledge of the swimming practices of the Assyrians also comes from reliefs, several of which have been discovered at Nineveh. It would appear that the Assyrians attained less proficiency as swimmers than did the

Egyptians, for whenever it was possible they made use of inflated skins to buoy them up in the water. Layard, in his Monuments of Nineveh, reproduces three reliefs in which men are shown swimming. In one of them are depicted Shadudu, his son, and an attendant escaping their enemies by swimming the Euphrates. The three figures are all decorously clad in ankle-length robes, girt in at the waist by broad belts. Shadudu and his son are swimming with the aid of inflated skins, into which they puff air, as they go, through apertures which have been left for this purpose. They cling to the skins with their left arms and propel themselves by a downward and backward motion of their right arms.

The aged attendant appears to get along very well without a life-preserver. His body lies flat in the water—on an even keel, so to speak. His right arm is forward, palm down, and his left arm back, with the palm up. He holds his face above the water, and gazes toward the island castle which is his goal. All three swimmers are shown with their knees slightly bent and their feet rather close together, with their

toes pointing downward.

Another of Layard's reproductions shows a group of soldiers crossing a river (Fig. 2). One of them, who has not yet entered the water, is in a crouching position on the shore, inflating the skin he intends to use. Another, supported on a skin, is in midstream puffing and paddling along in the wake of the foremost swimmer. This third soldier, relying solely on his own prowess to keep himself afloat, is energetically making for the shore at the right. His body is flat in the water, that is, the line of his shoulders is horizontal, and his face, clearly raised above the surface of the stream, is

turned to the bank before him. At first sight the position of his arms is not clear, but when the figure of this swimmer is compared with that of the attendant of Shadudu, mentioned above, there is seen to be such obvious similarity that doubt as to the artist's intention vanishes. Moreover, the upturned palm of the left hand and the downturned palm of the right certainly indicate that the two arms are at the moment employed not similarly, as in the breast stroke, but in different movements such as are natural to the overhand style of swimming. right arm has evidently left the position of its farthest forward reach and has passed through the first portion of the downward and backward sweep. The left, with the palm turned up, has just completed a stroke, or is being raised from the water to be carried forward for the beginning of a new The legs of both men in the water are slightly separated in a vertical direction, and their toes are turned Their bodies are naked downward. save for girdles of medium width.

Layard's third reproduction shows another swimmer using an inflated skin. Several more examples of the same kind might be cited from other sources, but the additional evidence would only corroborate that already presented. It is sufficiently clear that it was a common practice among Assyrians to swim with the assistance of skins, and that when they did so they used only one hand, usually the

right, to propel themselves.

It is also clear that the overhand stroke was used by the Assyrians when the inflated skins were not employed, but the representations of this style of swimming are fewer. The most striking peculiarity of the Assyrian overhand stroke, as represented in the

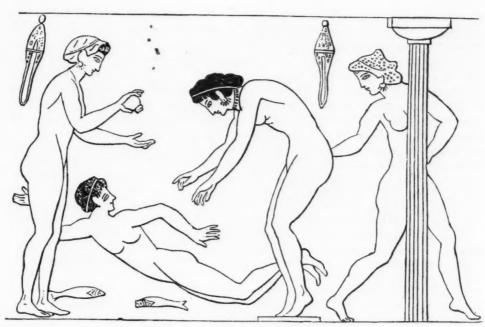


Fig. 3. Greek women at a swimming-pool.

reliefs, was that the swimmer did not roll from side to side as he used first one arm and then the other, but maintained his body in a constant horizontal position. This position, if held as rigidly as the reliefs suggest, would make swimming very difficult, however, and we are justified in assuming that the Assyrian swimmer turned his body somewhat in the water, even if he did not do so on the stone. That he knew and practiced a swimming-stroke very similar to the crawl is immediately obvious.

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It is only natural that the literature of the sea-loving Greeks should contain frequent references to swimming. No crocodiles lurked beneath the bright waves of the Ægean, and numerous sheltered coves and inlets offered attractive bathing places. The swimmer's technique, however, did not interest the Greek writers, and once

more we must turn to the work of a pictorial artist for the information we are seeking.

There is in the Louvre a well-known vase by Andocides, on which is depicted a scene in a women's bathing establishment (Fig. 3, from Daremberg & Saglio's Dictionnaire). A pillar, and bathing caps hanging upon pegs. suggest a roof and enclosing walls. At the sides of the picture are nude women who have finished bathing or are preparing to enter the bath. In the center is shown a woman who is obviously swimming in a pool. That there may be no mistaking the fact the artist has placed two fish in the scene with her. The woman is swimming toward the left, and lies in a slightly oblique position on her right side. Her face is turned upward and she looks back past her left shoulder, apparently at a companion who is

about to make a plunge from a divingplatform. Her right arm is extended forward to begin the downward and backward stroke, and her left arm is near her side at the end of a stroke, or about to be raised from the water. While the woman's shoulders are in a nearly vertical plane, the plane of her hips is almost horizontal. Her legs are bent slightly at the knees, and her feet are close together, with her toes pointing downward. This position of the legs presents some difficulty, but it is quite apparent that the overhand stroke was used by the Greeks.

It is not surprising that a greater number of representations of ancient swimmers has come to us from Roman times than from earlier days. The evidence which they offer is conclusive in establishing the fact that the Romans, like their eastern neighbors, used an overhand stroke in swimming. Furthermore, the attitudes of the swimmers in the Roman paintings and mosaics show such marked similarity in certain details as to suggest that they were drawn in conformity with a type firmly fixed by artistic convention.

A wall-painting from Herculaneum displays a swimming figure in such clear outline, and so free from irrelevant detail, that it may well be taken as the standard for comparison of artistic representations of this kind (Fig. 4.

reproduced from S. Reinach, Repertoire de peintures grecques et romaines). The swimmer is a woman, who is shown on her left side, facing the spectator, and moving toward the right. Her body is not

in the almost horizontal position in which the Egyptian and Assyrian swimmers were shown, but is in an oblique position, gently and gracefully curved. Her head is held nearly vertical, and well out of the water. Her left, or lower, arm is thrust far forward as if to begin the downward and backward pull. Her right arm is extended far back at the end of the stroke, and is apparently at the point of being raised from the water to be carried forward to the initial position of a new stroke. Her feet are somewhat apart. with the right or upper leg forward and apparently a little lower in the water than the left. Her left leg is bent back and flexed slightly at the There is no doubt that the knee. artist intended to represent an overhand arm stroke of some kind, accompanied by a scissors-stroke of the legs. Most decidedly he has not depicted the kind of movements used in swimming "frog-fashion".

At Henchir-Thina, the ancient Thenæ, in the Province of Byzacium in northern Africa, an extensive public bath dating from the end of the second century of our era was discovered and excavated in 1904. Under the great central dome of the *frigidarium* is a circular mosaic seven and one-half meters in diameter, representing Arion seated upon a dolphin, while about

him are marine groups of various kinds (Fig. 5, reproduced from Gauckler's *Inventaire*). Closely bordered by Europa on the bull, Aphrodite on a sea-shell, and Odysseus tied to the mast, is a little

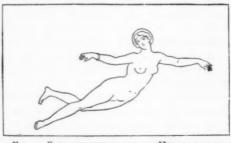


Fig. 4. Swimming figure from Herculaneum.

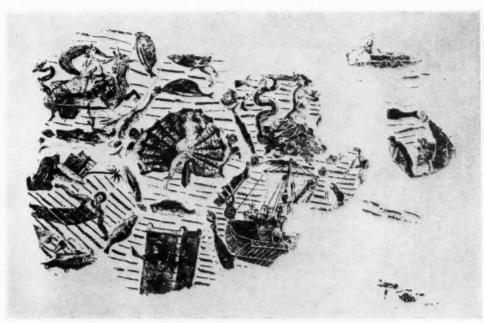


FIG. 5. MARINE SCENES FROM AN AFRICAN MOSAIC.

group depicting the mournful story of Hero and Leander. In the distance to the left is Abydos, represented by a squat tower or castle of masonry at whose foot grows a palm tree, leaning far over the fishy depths. On the shore, not far from the tower, an old man with a crown and heavy robes rests his head upon his hand in a disconsolate manner. To the right, nearer the spectator, is another tower, from whose high window Hero is leaning, lamp in hand. Between the two towers Leander toils along toward the right, his body buoyed up by serrate waves. He is unquestionably employing an overhand stroke. His left arm, reaching forward, has begun the downward stroke, while his right arm trails far back, and is about to emerge from the water. The feet are destroyed, but the legs are intact, and they are quite clearly in a position

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such as a modern user of the trudgeon or crawl might assume. The swimmer's head and shoulders are well out of the water and his body is in an oblique, somewhat curved position. With an unerring sense of propriety, Leander wears a collar.

In the museum at Sousse is a large pictorial mosaic, measuring 6.20 meters square, which was found in an *œcus* at El Alia, ancient Acholla, and depicts scenes from the Nile country (Fig. 6; from Gauckler). The picture is not very coherent. Priestesses offer sacrifices; musicians, sailing in a boat, play upon pipes; a crocodile has half-swallowed an ass, whose tail and hind quarters are being pulled by two men in an apparently vain hope of rescue. A hunter is about to strike a hippopotamus with an axe fitted to a very long slender handle. Another has just wounded a crocodile, and others are



Fig. 6. Portion of a mosaic depicting life along the Nile.

engaged in fierce combat with ibises. Perhaps these are meant to be pygmies, but they are of the same stature as the more valiant hunters, who seem to be sizeable men.

Among the ibises and crocodiles and lotus blossoms are three swimmers. They are entirely without clothing, except for an armlet and collar worn by one, evidently a woman. One of these swimmers is in a position almost precisely identical with that of Leander in the last mosaic, only he is moving in the opposite direction, and is therefore on his right side instead of his left, and has his right arm extended forward and the left back. His feet are slightly separated in a scissors-stroke, and his head is held above the surface of the water.

The woman wearing the armlet and collar swims toward the right, and con-

sequently is on her left side. Her feet are somewhat further separated than are those of the swimmer just mentioned, but her right foot is apparently forward and her left foot back, though in slightly ambiguous perspective.

The body of the third swimmer, moving to the right, is not turned quite so far to the side, but is more in the position of the breast stroke, and the face looks forward, being shown in profile instead of fully as in the other examples. Most unusual of all, both arms of this swimmer are forward. There is, however, no possibility that the breast stroke is represented by this attitude, for the feet are in the position characteristic of the scissors, which is a leg-motion employed with side-strokes or overhand strokes of the arms. There is a feminine roundness

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FIG. 7. CUPIDS AT PLAY. A MOSAIC FROM AFRICA.

about this figure, which is probably meant to represent a woman.

In 1882 there was discovered at Sousse a semi-circular mosaic in which are to be seen Cupids riding and disporting themselves upon dolphins (Fig. 7, from Gauckler). One of the riders seems to have been thrown from his mount, and is swimming to the right in the characteristic side-position already described.

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In the Bardo Museum at Tunis a mosaic taken from the baths of a luxurious private villa of Roman days discovered at Sidi-Abdallah on Lake Bizerta (Fig. 8, Gauckler) depicts a fishing scene. Four fishermen, all nude, have cast a huge net from a small boat. Nearby, an exceptionally ferocious and bristly fish has swallowed a man to the buttocks. Another man, possibly trying to leave the scene of the tragedy, for he seems wild-eyed and his hair appears to be on end, swims to the left in the now familiar mannerright arm forward, left back, feet fairly well parted, the upper one forward.

Another mosaic of interest in this connection, found at Dougga in 1909. is also in the Bardo Museum (Gauckler). In the central medallion a drowsyappearing swimmer is shown, face down, a position which seems to be unique among the Roman representations of swimmers. There is no question of a breast-stroke here however, for the right arm is forward, beginning the downward movement, and the left arm is well back, while the feet are slightly separated in an up-anddown stroke. The whole is highly suggestive of the modern crawl. Obviously the artist has represented a style of swimming in which the arms are used alternately, and not simultaneously as in the breast-stroke.

With one exception, the Roman swimming scenes which have been described thus far have all come from "thirsty Africa", but others have been found in Italy. In the baths at Ostia

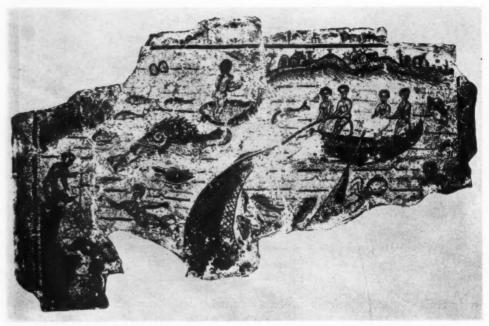


Fig. 8. African mosaic showing fishers and swimmers.

was found a mosaic in which Neptune in his chariot is surrounded by seacreatures of fanciful form, among which are two swimmers, both on their right sides, swimming to the left in the characteristic position.

From Pompeii comes another Hero and Leander, the essential portions of which are very similar to those of the north African mosaic. Leander swims toward the right in the usual manner. His face, raised above the waves, is in profile as he gazes toward his goal, where Hero holds forth the beacon from the tower.

Another painting, from the Golden House of Nero, in Rome, represents the birth of Venus, the goddess rising to the waist from the water. None but a goddess could swim in this manner, but Venus is undoubtedly shown in the attitude of the other swimmers who have been described.

Altogether, thirteen swimmers are depicted in the scenes of Roman origin which have been mentioned in the foregoing paragraphs. Without a single exception they are shown as using some kind of overhand stroke, and the fact that they are sometimes shown on the right side and sometimes upon the left seems to suggest that it was one of the double overhand strokes, in which the arms act alternately. dipping into the water beyond the swimmer's head, and emerging at the end of the stroke somewhere near his thigh. The faces of the swimmers are regularly raised above the water, and are turned either toward the side that is, toward the spectator—or toward the swimmer's goal. Dougga mosaic, however, the face of

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the swimmer appears to be in the water.

So far as the Romans are concerned, the archaeological evidence for the common employment of the overhand stroke is corroborated by literary refer-

To be sure, the evidence from ancient reliefs, mosaics and paintings may be colored by artistic convention. No artist, unless seeking a reputation as a caricaturist, would think of depicting Leander, for example, in the attitude of a leaping frog. If he did so, the pitiful hero of the tale would receive nothing but ridicule. On the other hand, several of the scenes which have been described seem to be intentionally amusing, and in these pictures a bit of the grotesque would be quite in

place; but even in such surroundings swimmers are shown using the graceful overhand style.

Two facts lend support to the hypothesis that the Roman artists followed convention in depicting their swimmers. One is the presence of a remarkable similarity among the representations; the other, that in many cases nymphs shown riding in a reclining position on the backs of hippocamps or other fabulous sea-creatures, and winged or wingless figures floating in the air, are shown in the swimming attitude. Additional interest therefore attaches to the possibility that the Birth of Venus depicted in the wallpainting in Nero's Golden House is a copy of the renowned Venus Anadyomene of Apelles.

## EVOLUTION OF MONEY

(Concluded from page 11)

islands of Bali and Lombok, east of Java, in the regions made memorable by Conrad (see Figs. 13 and 14).

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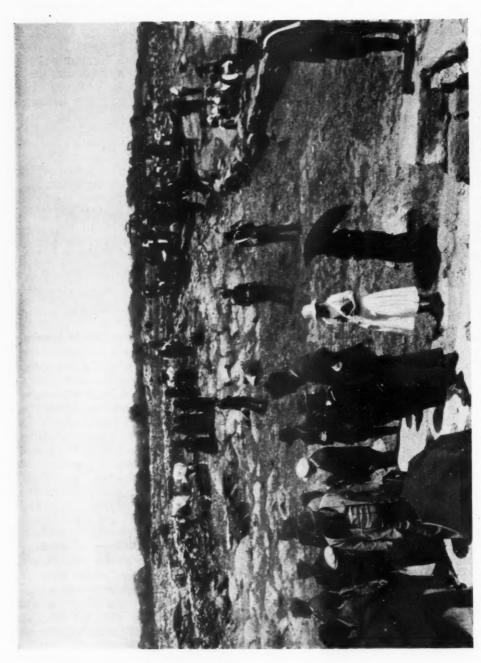
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Out of our archaeological studies of money the climax in the evolution of metallic coins comes through the experience of Rome; not wholly of Rome, but of Greece and the East through Rome. As elsewhere, the ox was an early unit; but as early as about 1000 B. C. units of crude, unweighed, rough cubes of copper were used as money. Much later, the copper coin was stamped (by Servius Tullius according to tradition) and known as aes signatum (see Fig. 11). When silver came in by conquests, it was coined about 268 B. C. at the first mint on the Capitoline Hill by the help of imported Greek artisans and named deniers. Later, about 206 B. C., gold coins appeared. Under the emperors (31 B. C.-476 A. D.) the gold coin bearing the head of the emperor (instead of the head of Roma, as under the Republic) of the same weight as the silver denier (or 72 to the pound) was known as aureus. This coin was later known as the solidus. In the third century A. D. the solidus of Constantine acquired such a recognition that after the fall of the Western Empire, it persisted in the Eastern Empire until 1453 A. D. Here we find the nexus between the primitive forms of metallic money and the coinage systems of modern times. The solidus became the unit on which the famous florin of Florence (weighing 72 grains, the same as the old solidus). was coined (1252), and which was the beginning of the regular gold coinage of Western Europe (see Fig. 16). It was the precursor of the first English florin of Edward III (1327-1377), and of the coins of France and other European countries.



MEMBERS OF THE ITALIAN ARCHAEOLOGICAL CONGRESS INSPECTING THE REMAINS OF PREHISTORIC STRUCTURES IN SARDINIA.



THE SARDE COSTUMES ARE BRIGHT, ATTRACTIVE AND WELL ADAPTED TO CLIMATIC CONDITIONS.

## PICTURESQUE SARDINIA

By GUIDO CALZA

"E sospinando che tu vieni in Sardegna, ma è piangendo che tu la lascia." You come to Sardinia with sighs, but you leave it with tears, as an old Sarde saying puts it. Yet we experienced no feeling of melancholy when we set sail from Civitavecchia to take part in an Italian archaeological congress in Sardinia.

In fact, a glorious sunny day and a splendid sea enlivened our departure; and we, the Italians, were justly proud that the Italian government should have organized an archaeological congress in a land that is little frequented by tourists, yet is one of the most char-

acteristic and interesting in the world, not solely because of the modern life and its modern population, but because of the records of a primitive civilization in this Mediterranean island, which presents so many important problems in ancient history and art. The interest of a visit to Sardinia is such that representatives of all the foreign schools of archaeology at Rome—Americans, English, French, Germans, Spanish and Swedish, took part in it with us Italians.

After a night on the boat, the coast of Sardinia appeared in the first rays of the sun sharply outlined against the



"THE CHARM OF A FESTA, WITH THE NATIONAL SARDINIAN COSTUMES, LEAVES AN INERADICABLE IMPRESSION."

sky; and we saw the promontory that hid Cagliari from us—the famous Sella del Diavolo.

Cagliari is in a marvelous situation. From the higher part of the town, the eye embraces an immense gulf whose waters spread out into vast salt-fields, where the sky finds an ever-changing mirror, yet the surrounding country is almost desolate.

All the products of the various civilizations that followed one after the other in Sardinia have been collected in the beautiful Museum at Cagliari, and arranged with great judgment by Prof. Antonio Taramelli, who for twenty-five years has dedicated all his energy as a student to researches in Sardinian history. The whole progress of human civilization, from the



THE NURAGHI, OR FORTRESS-TOWERS, ARE A CHARACTERISTIC SIGHT IN SARDINIA.

Our first walk in Cagliari gave the impression of an Oriental or African city, where the first civilized inhabitants have left their memorials in a Punic necropolis, and where the Romans erected an amphitheatre of which there are still imposing ruins; while the cupola of the Church of SS. Cosmo e Damiano recalls that of the Holy Sepulchre at Jerusalem.

most ancient times down to our own days, is illustrated before our eyes in this museum.

It may be affirmed that man appeared in Sardinia when the first Stone Age came to an end in the other countries of Europe, and in Italy, also. In fact, the primitive man of Sardinia lived beneath the open sky, excavating only dwelling-places for his dead in



THE SARDINIAN RUINS TELL A COHERENT STORY OF CULTURAL PROGRESS.

the rock—those *Domos de Gianas* ("Fairy Houses", as the Sarde peasant calls them), which are a characteristic of the earliest local civilization.

The question is whether the people who built the megalithic monuments in this country (the nuraghi) were really the first to inhabit Sardinia, or whether they were a mixed race born of other peoples who came from across Prof. Taramelli holds that the sea. the nuragic civilization was an autochthonic culture, since ruins of large furnaces for smelting ore have been found, proving that the first Sardes knew how to provide themselves with the mineral which was necessary to their existence, and that they sought for it in their own mountains.

In any event, there can be no further doubt that these first Sardes were the builders of the famous *nuraghi*, true fortresses, the defensive purpose of which is now certain. The most ancient, those dating from the Neolithic Age, recall the Talayots in the Island of Majorca; but those very characteristic ones which are only found in Sardinia, belong to the Bronze Age. These fortresses may be compared to mediaeval castles, or to donjons and watch-towers.

They are, in fact, situated in places where they might best serve in the defense of the island—near the ford of a river, or at the entrance to a valley, the largest and the most imposing in the most important positions. They

are really strategic monuments, and look like great cones built of enormous blocks of stone without cement. Time has covered them with ivy, and lent these stones an orange-tinted patina. There is an uninterrupted succession of these nuraghi on both sides of the railroad between Macamer and Sassari; in fact, nearly four thousand of them are scattered throughout the island.

The Nuraghe Losa, which we visited, is one of the most beautiful, and a magnificent example of the strength in building of the ancient Sardes. It is constructed entirely of blocks of basalt, and is surrounded by fortified bastions, between which were the circular huts of the village that grew up around the *nuraghe*. Inside are three vaulted chambers with cupolas, lighted

through a hole which could be covered with a moveable stone in time of danger. A flight of steps, built in the thickness of the wall, leads to an upper terrace from which there is a view of all the surrounding country. The now ruined *nuraghi*, scattered here and there, could communicate with each other by means of signal-fires.

The excavations at Serri have demonstrated that the primitive Sarde worshipped springs of water.

The tribes met on the magnificent plateau of Serri for their religious ceremonies, which took place in a sanctuary consisting of a ruined temple and a sacred well; a flight of steps led down to this well from an atrium where there were an altar and tables for offerings to the divinity. The dwell-



THE SARDINIAN MAIDEN IS AT HER BEST IN HER VERY CHARACTERISTIC FESTAL ATTIRE AND JEWELRY.

ings that grew up around this sanctuary were similar to the modern Sarde farmhouse, called lolla. In fact, we saw a large arcade with rough pillars made of stone and mud, and roofed with limestone slabs placed on wooden rafters; and there were stone benches

along the walls.

As for the tombs—the primitive people of Sardinia buried their dead in caverns cut out of the rock, or in the famous "Giants' Graves". The one we saw near Barore is in a good state of preservation. A stela closes a long subterranean corridor surrounded by a circular area with seats for the relations, who met together here near the deceased.

Nor was the charm of a festa with national Sardinian costumes wanting; and it has left an indelible impression. A group of youths and young girls of Cagliari, wearing the costumes of the various regions of the island, presented themselves before his Majesty the King and before us, the members of this Archaeological Congress. women's costumes, which are usually red, are made of some heavy woolen stuff and have a very voluminous plaited skirt, the border being ornamented with a design woven in silk. The head is covered with a piece of colored woolen material and a piece of white linen, something like the coif worn by nuns; gold and silver jewelry complete this characteristic feminine toilet, which is very becoming to the Sardinian woman, as she is, as a rule, of a dark complexion, has big black eyes and very beautiful teeth. Nevertheless, there are some blond descendants of the Genoese who settled in southern Sardinia.

The men's costumes are even more characteristic than those of the women. and are worn a great deal, because they are adapted to the climate and to their pastoral life. This costume consists of a collettu or close-fitting, sleeveless leather jacket, which is very tight around the hips, then overlaps, and hangs down to the knees. Over it is worn a sheepskin cape with the wool inside or outside, according to the season; and on the head is a cap with a point dangling down to the shoulder.

The interest of the monuments left by the peoples who have held sway over the island-Carthaginians, Romans, Pisans, and Spanish—has been our guide through the various regions of Sardinia, which are desolate in part, yet always splendid with their varied coloring and great luminosity. crossed the Sulcis mountains, clothed with odorous plants; in their foot-hills is the Castle of Siliqua, where the tradition is that Count Ugolino lived. The villages seem poor, at first sight, but some splendid monument always enriches them and lends them interest. At Dolianova is one of the most beautiful churches in Sardinia, an example of the Romano-Pisan style with barely a suggestion of the Gothic innovation; it is dedicated to a physician and saint-San Pantaleo.

And the mountainous group of the Gennar-gentu has shown us a highmountain landscape with immense pastures, just as in our Italian Alps. A great many houses in the villages hidden among its forests still have the characteristic wooden balconies. These villages are centers of the artistic peasant industries, especially that of carving marriage-chests of chestnut-The colored woolen counterpanes, called fressadas, are really worthy of admiration.

Yet costume and archaeology are not the sole attractions in Sardinia: modern Italy has created in this island a

THERE IS A STRONG SUGGESTION OF THE ITALIAN ALPS ABOUT THE MOUNTAIN VILLAGES OF SARDINIA.

most enormous reservoir for water by constructing a magnificent dam in the river Tirso.

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re not modand a Thus in these days of our archaeological congress, we have relived thousands of years of history in the testimony born by her monuments; from the cult of the gods and of the dead by the primitive inhabitants, and the full testimony born by the many civilizations which have left their records, down to the costumes of the modern population and the great work of drain-

age that has been carried out to improve sanitary and industrial conditions throughout the island.

Sadness filled our hearts when we left, and regret at quitting a land where courtesy is innate, and hospitality a duty—a land that, with the beauty of the landscape, the charm of the national costumes, and the importance of monuments dating from every age, scattered through its mountains and plains, is certainly one of the most interesting regions of Italy.



"Fortification Mesa", a lava-covered butte in the Rio Puerco Valley, central New Mexico.

## THE PREHISTORIC MAN OF RIO PUERCO

By THOR WARNER

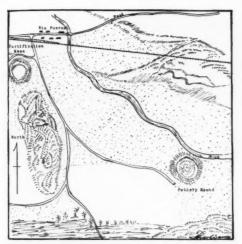
With photographs and drawings by the author

**▼EOLOGICAL** explorations made in the summer of 1926 in the valley of the Rio Puerco, New Mexico, have led me into interesting and unexpected archaeological discoveries which, added to those of others in this general section, may contribute something to the scant, but growing, sum total of present-day knowledge concerning the culture, vocations, political, and religious life of the prehistoric peoples who have left ruins and remnants of a once wide-spread occupation of the territory first penetrated by the white man some four hundred years ago. While possessing only the geologist's, not the archaeologist's, skill in interpretation, I have yet taken keen interest in perusing the evidences of primitive civilization unearthed by my own hands, and it is with the feeling of having glimpsed something of the mystery of a legendary time long veiled from the eager gaze of the scientist that I herewith record my findings.

The Spanish first entered this mountainous region now known as New Mexico in 1540, finding many considerable watercourses which advanced their intruding expeditions and contributed means of fortification when once they had established themselves. Although

friendship and peace in time followed upon their invasion, the pale-faced foreigners did not gain their foothold without struggle and loss, for as we read our history of the subsequent three hundred years, hostility, suffering, and despair painted the cliffs with an even deeper red than their natural color, as the blood of both invader and primitive occupant stained the trails from the present international boundary line to the confines of the Navajo country far to the north.

Rio Puerco-the Spanish name meaning hog or wild boar-while not one of the leading streams of New Mexico, is still one of importance, which figured with even greater importance in the past than it does now. From a point not far from the Colorado state line half-way toward the international boundary it flows through a region of interest to both students of archaeology and of geology. ward for one hundred miles from its confluence with the Rio Grande, its meandering course has, during past centuries, produced a valley which often widens to two or three miles. In this valley the red man of Rio Puerco built his dwellings, reared his children, fought his enemies, practised



Sketch showing relative position of Pottery City and Fortification Mesa to Rio Puerco.

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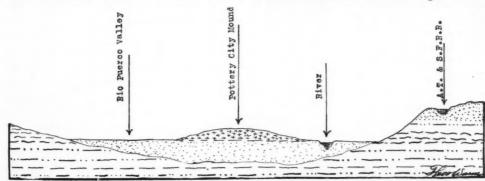
his arts, and worshipped the God of his ancestors.

THE ANCIENT FORT OF RIO PUERCO

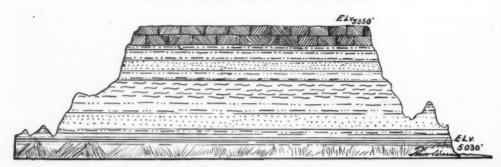
In this valley, thirty-two miles southwest of Albuquerque, stands a lavacovered mesa half a mile distant from the river-channel. Its height above the valley level is 320 feet, its base measures a half-mile in diameter, and its table-top covers about sixty acres. This landmark is the remnant of a

former mantle of Tertiary shale, sand, and clay beds which once covered the region. A fifty-foot capping of basaltic lava has protected the underlying formation from erosional attacks, so that only a gradual disintegration has produced a fan of talus at its base.

The conspicuous position of this butte, together with the commanding view I knew it must afford of the general region I had under study, led me to undertake the ascent of it. I could find no trail up any of the precipitous sides and so had to resort to actual mountaineering to make the climb. The view from the top was all I had To the south loomed the Sierra Ladrones like a huge ship at sea, reaching an altitude of 8,000 feet. Westward the Mesa Luerco-a lavacovered tableland whose name is indicative of extreme brightness, as of a star—bulked like the Chinese wall against the barren undulating plains. To the east, and beyond the Rio Grande, the majestic granite Sandia-Manzano — "Watermelon - Apple" range served as a dividing line between this and another wide desert area known as Estancia valley, while ten miles to the northeast a collection of extinct volcanoes stood like lighthouses



Cross section of Rio Puerco Valley showing mound near river which represents the fallen adobe walls of a once inhabited city of the early American Red Man.

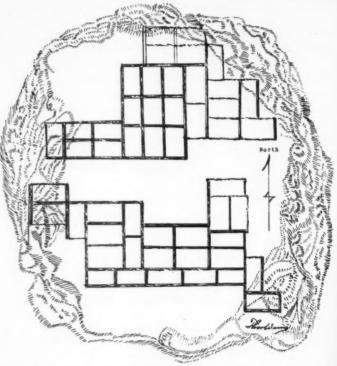


FORTIFICATION MESA ON THE BANKS OF RIO PUERCO.

arid ground worn by every living creature, beast and human, in the neighborhood.

But it was my discovery on the mesa itself which most greatly rewarded me for my climb. The topographical land mark proved to be nothing less than a prehistoric watchtower-the seat of an ancient Indian village which by all evidences served as a fortified outpost to some tribe once living along the river channel below. The mesa top, somewhat circular in contour, and slightly concaved, held the foundations of over one hundred individual dwellings. These were built with remarkable uniformity, measuring six

in an ocean of solidified lava. Near at by ten feet each. The masonry walls, hand I could see waterholes filled by fifteen inches in thickness, were of flat the last rainstorm, and could trace to lava rocks fitted together and held by each the threads of path across the a cementing material composed of clay,



STANDING NEAR THE CENTER OF THE MOUND, WITH SCATTERED POTTERY BITS AROUND ME, I NOTICED A FAINT OUTLINE OF A NET WORK OF FOUNDATIONS IN THE DESERT SAND, THAT LATER PROVED TO BE THE WALLS OF AN ANCIENT POTTERY.



THOR WARNER, GEOLOGIST, DISCOVERER OF "FORTIFICATION MESA" AND "POTTERY CITY", STANDING ON THE SOUTHEAST SLOPE OF THE MOUND.

sand, and caliche—in Southwest terminology a purified lime which has undergone a natural process of slaking. Some of the dwellings had been built close to the edge of the cliff, evidently in order that the valley might be under constant observation. Near the center, however, appeared a cluster of foundations with some of the walls standing two feet above the ground. Among these I discovered bits of primitive pottery in an excellent state of preservation. Only in spots did I find any remaining thickness of soil on the mesa, the slight saucer-like shape having given source to a small drainage channel emptying over the steep northeasterly side. This, of course, has been the outlet for all movable material, which storm-torrents have then carried on down to the river.

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# POTTERY CITY OF EARLY RIO PUERCANS

Five miles downstream from "Fortification Mesa" and near the present stream channel I made my second dis-Almost obliterated in the covery. desert sand lies the remnant of what seems to have been a once-prosperous city which mute but convincing evidence indicates was devoted to pottery A mound some ten manufacture. feet in elevation and fifteen acres in extent marks the site of the prehistoric settlement, within the limits of which remain the walls and partitions of what I at first estimated as about two hundred individual living rooms. When going over the ground later, however, with a fellow "rock-hound" of rather more archaeological knowledge than I claim, we raised the estimate to something in excess of five hundred rooms,



DETAIL OF THE RUINS AT "POTTERY CITY". THE MOUND IS TEN FEET HIGH AND COVERS FIFTEEN ACRES.

the foundations or streaks of the walls being faintly discernible far out on the edges of the mound. The walls correspond in dimension to those on the mesa, but instead of being of masonry are of red adobe mixed with caliche.

After excavating to a depth of several feet without discovering the bottom of the walls, I decided that they must have been set deep into the ground, a frequent custom in building with adobe, the idea being that the mud bricks so handled offer increased resistance to earthquakes. Subsequent exploration, however, led me to conclude that what I had taken for foundations were rather a portion of second or even third stories of the dwellings. The deposition of sediment in the valley during the past four centuries would measure several feet, which added to the present ten-foot height

of the mound above the valley floor gives support to this claim, particularly when one remembers that these ancient *pueblos* measured no greater height than five or six feet to the room, bringing a three-story building within twenty feet at most. The crumbling of the upper portions has caused a deposit inside as well as outside the walls, and wind-blown sand has banked up around the outer rim, until in the course of the decades the circular tenfoot mound now occupying the valley floor eventually resulted.

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### ANTIQUITY OF POTTERY CITY

The subsoil in the neighborhood of this Pottery City, as revealed in the precipitous river bank, is made up of a good thickness of clay suitable for pottery-making. From the great quantity of fragments lying on the surface and disseminated throughout the upper

layers of the soil it is easy to conclude that this spot was one of the main ancient potteries of this part of New Mexico. The emblems and designs on the broken bits are indicative of no little art and skill, while many of the colors remain strong and clear—dark green, deep brown, red, pink, yellow, and jet black. The designs consist mainly of streamers and streaks, varying from finely-drawn lines to bands a quarter of an inch across. These are placed both vertically and horizontally. A piece often shows a solid coating of a single color ornamented with dots of a contrasting color, as white upon black. Checkerboard patterns are also common. The surface and rims of these fragments bear a veneer of either a finer kind of clay or a glazing material of some sort which gives them great smoothness.

In addition to the pottery my excavations alongside the water channel brought to light bits of partly decayed wood, turquoise beads, ornaments carved from soft rock of various colors. charred corncobs—smaller than of the present-day product—arrowheads, and rounded stones probably intended for hammers. My most important discovery, however, was that of a human skull and part of a human skeleton. The bones, which were near the surface, show no indication of fossilization, and are considerably smaller than the bones of the average modern adult. although a molar tooth indicates the remains to be those of a full-grown They appear to have been person. buried beside one of the inner walls, and as the skull shows an indentation on the right side, it is not improbable that death came through either accident or violence.

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HUMAN REMAINS UNCOVERED AT "POTTERY CITY."

# GEOLOGICAL BACKGROUND OF THE VALLEY

In the language and the time-scale of the geologist the regions contiguous to the Rio Puerco have within comparatively recent times been subjected to many changes, although to the layman these changes can scarcely be taken into consideration in connection with the life of man, except of course such as occur from season to season. The Rio Puerco valley proper may be old enough in mere human terms to hold great interest for the archeologist, but it affords far less for the student of geology, who demands evidence from the granite basement upwards to the grass roots. While the ruins of human habitation which I have designated as Fortification Village and Pottery City, are ancient to us of North America, to Europeans, and perhaps to the civilization of the entire Western Hemi-

sphere, they hold over for but a moment of time in the final making up

of geologic history.

In all our consideration of the fragmentary evidence left by the prehistoric American peoples, which must serve as our only guide in the interpretation of facts hidden in centuries of darkness, it should be noted that no discoveries relating to prehistoric man anywhere have yet offered one iota of evidence antedating the youngest era of our major divisions in the geological This suggests that we time-scale. pause to consider whether or not the earth was in a condition to receive the human race with its manifold requirements prior to such a time as it is actually known that man existed.

Without too much speculation one can draw a hypothetical portrait of the Rio Puerco valley as it may have been in pre-Columbian times. That some slight topographical alterations have occurred recently is attested by persons now living who remember the many cottonwood groves and clusters of willows once present in the vicinity of the ancient settlements now en-

gulfed by the desert.

The corncobs found in the ruins of the old community dwellings—which, while primarily for mutual protection, may well be regarded as the forerunners of the modern apartment house as space-savers—indicate that agriculture served as one of the main occupations and means of livelihood of their With their pottery early occupants. products for a trading medium, these were doubtless a people living a life of freedom and economic independence, with their outpost at Fortification Mesa protecting the entire valley and its industries.

It is not improbable that direct descendants of the original Rio Puercans still inhabit the region, as at the main *pueblo*, Isleta, only twenty miles away, life is maintained in the primitive simplicity we picture as having once prevailed at Pottery City. Isleta is the home of more than one hundred families of self-supporting people, who with their pottery-making, blanketweaving, silversmithery, and the cultivation of small patches of Rio Grande bottomland live in apparent happiness and contentment. Some distance north and west the Apache, Navajo, Zuñi, and Hopi tribes also pursue the vocations of their ancestors.

# WHENCE CAME THE RED MEN OF RIO PUERCO?

Our museums have been filling, these recent years, with relics of early American peoples which suggest characteristics of the culture of the Chaldeans, the Babylonians, and the early Egyptians, all of whom possessed a knowledge of the crafts and arts practised by our primitive Indians—agriculture, pottery-making, weaving, and painting. These same crafts undoubtedly date back to a time when other factors in the civilization of the human race were in their infancy. event, the ruins of these ancient settlements in the valley of the Rio Puerco, amid the volcanic aridity of modern New Mexico, seem to offer one more link in the chain of evidence that some primeval race which had attained a culture of no mean order during almost forgotten centuries in a land of the Eastern Hemisphere, brought low by some uncontrollable natural factors, became divided in the consequent confusion and strife, wandered afar in search of better conditions, and eventually came to rest along the river banks of the vast new wilderness of North America.

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## NOTES AND COMMENTS

## THE HIPPODROME OF CONSTANTINE EXCAVATED

The preliminary report upon the excavations carried out on behalf of the British Academy in the Hippodrome of Constantine in Constantinople was issued recently by the Oxford University Press. It is a handsomely printed and illustrated survey of 54 pages, with diagrams, maps and half-tone plates. The work was done by Messrs. S. Casson, who conducted the excavation; D. Talbot Rice, who studied the Byzantine Pottery; A. H. M. Jones, who read the inscriptions; and G. F. Hudson, whose work included a general study of all the antiquities of the Turkish period found on the site. Forty-two illustrations add materially to the value of the admirable text.

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In describing the excavations, Mr. Casson observes: "The site itself has never been sufficiently encumbered either by the buildings or by the débris of later ages as to cause it to be forgotten or to lose its title of 'Hippodrome,' or for any dispute as to its identity to arise. Its place in the history of the city and of the whole of the Near East was always too fixed and certain for its memory to fade. The three monuments that protrude from the soil—the Column of Porphyrogenitus, the bronze Serpent Column, and the Obelisk of Theodosius-have never been wholly beneath the soil since their erection. They give, in consequence, a clue, however slight, as to the emplacement of the Hippodrome and the alignment of its axis, since there has never been any doubt as to their position along its centre. In addition, there has remained in some tolerable state of preservation the Sphendone, or curved end of the Hippodrome, a massive foundation with superstructure in brick and stone, which stands well up from the rapidly falling contours of the Place du Sultan Ahmet, and can be seen clearly from the shore below and from the sea. It continues the level of the Hippodrome well out into this descending ground

"But beyond these remains there was nothing of the Hippodrome above soil, and the first problem of the excavation was a considerable one, namely, to establish the dimensions and full alignment of the Hippodrome itself, and, in addition, its principal architectural features, such as the character of the colonnade which ran round the upper part behind the topmost seats, the inclination of the seats themselves, and the position of the various supporting walls beneath them, as well as that of the exterior wall of the Hippodrome itself. For none of these problems was there any extant evidence available except that of a series of old views, cut in wood or copperplate, which cover the period 1400–1700, and the various descriptions left by early Byzantine and Turkish historians, or by travellers from other countries, concerning the Hippodrome and its monuments."

#### NOTES FROM ITALY

Advance announcements from the American Academy in Rome show an enrollment of fifty-one for the 1928 session. The summer courses run from July 2 to August II, and include not merely an admirably comprehensive survey of the entire city and its history both within and without the walls, but a careful consideration of Etruscan influences and a visit to Pompeii

for inspection of the new excavations and recent discoveries with regard to Pompeiian architecture.

The Academy also calls attention to the fact that it has established an atelier at 72 via S. Niccolo da Tolentino, in the center of Rome and conveniently near good inexpensive pensions; for the assistance of both short and long term students in architecture, painting and sculpture.

Satisfactory credentials must be presented. Holders of traveling Scholarships from accredited institutions are eligible; also architectural draftsmen with letters of introduction from a Fellow or member of the American Institute of Architects.

The Atelier is furnished with such materials, as drafting table, drawing boards, T-squares, model stands, etc.; it has two large studio windows, is provided with electric light, and is heated in winter.

Besides these facilities, the atelier allows for criticism of work by the professors at the Academy, assistance in obtaining permission to measure buildings, and in hiring ladders, use of the Academy library of some 30,000 volumes, and so on.

#### STEALING THE CLASSICS

There has recently been an epidemic of petty thievery in the bookstores of Chicago. Curiously enough the classics seem to have suffered rather than contemporary works. More copies of the Bible mysteriously disappeared than of any other book. Plato seems to have appealed to the thieves as being next in importance to the Scriptures. Miscellaneous classics followed in third place. Then, perhaps to make the meaning of what they had stolen quite clear, the thieves decamped with an amazing number of dictionaries, which were followed in esteem by other solid non-fiction volumes. One thief was caught by the ingenious scheme of some wideawake book clerk, who attached a bell to the fourth volume of Burton's Arabian Nights.

Such thefts make one think. Were the Bible and Plato stolen because the thieves felt they must have them, but did not regard them as of sufficient importance to justify cash outlays? Stealing a Bible is a curious crime, anyway. What would Professor Dorsey say to this: that they behaved like human beings?

#### CHARLEMAGNE'S TOWER COLLAPSES

On March 23 the noted Tower of Charlemagne in Rouen, France, collapsed after having given warning of its impending destruction, as did the Campanile in Venice, by cracking ominously. The tower was the only remaining part of the ancient basilica of St. Martin, which had been replaced in 1799 by a new church designed in the Byzantine Romanesque style. Somewhere in the structure is supposed to be hidden the sepulchre of Queen Hildegarde, Charlemagne's third wife, but not until the debris is cleared will anything definite be known as to this. The warning cracks which appeared in the tower before its collapse enabled the authorities to evacuate the nearby houses and prevent loss of life. Engineers have known for a century that the ancient building was in a dangerous condition, but no appropriation was available to save it, and so another old monument has gone.

THE OHIO MOUND-BUILDER AS A PRE-HISTORIC SCULPTOR

Through the courtesy of Mr. H. C. Shetrone, Director of the Ohio State Museum of Columbus, ART and Archaeology is able to reproduce here the newly dedicated statue representing the imaginary likeness of one of the prehistoric inhabitants of the region. Prof. Shetrone, at the editor's request, prepared a statement, unfortunately too long for use complete, but summarized below, which more than justifies the seemingly daring task to which the Museum set itself.

Prof. Shetrone says: "Racially the Mound-Builder,

Prof. Shetrone says: "Racially the Mound-Builder, as is true of the Aztec, the Maya and the Inca, was an American Indian. At least he was a member of the native American race—the Red Man, we sometimes call him—of Mongoloid extraction or origin, which peopled



THE PREHISTORIC SCULPTOR, BY PROF. ERWIN F. FREY, IN THE OHIO STATE MUSEUM OF COLUMBUS.

the entire western continent prior to the coming of the white man. The Mound-builders of the great region east of the Mississippi were distinctive and important peoples with their several culture-complexes which set them apart from other aboriginal stocks and gave them individuality.

"The personal appearance of the Mound-builder, as conceived by the scientists of the Ohio Archaeological and Historical Museum, is portrayed in the accompanying illustration, that of a life-size statue unveiled May 12, at the Ohio State Museum, Columbus. As a result of more than 25 years of exploration in the nucleus of Mound-builder development, the Museum came to feel that not only is it in a position to demonstrate the material culture of the Mound-builders of that state, but that their likenesses, as physical entities, may be attempted with justification and confidence. This figure, entitled the *Prehistoric Sculptor*, is the first of a series to be effected.

"In order that the undertaking might not be attributed to the imagination, an actual skeleton from a burial mound of the so-called Hopewell culture of Ohio was selected as the basis of the figure. Incidentally, the Hopewell culture represents the highest prehistoric, or native, development north of Mexico, particularly along artistic lines. Scientific methods of anatomical measurements, particularly those developed by Dr. J. H. McGregor and others, were utilized in part in clothing the skeleton in its fleshy semblance. For facial characteristics and minor features not definitely determinable from skeletal remains, a living Indian, Peaceful Bear, of the Pawnee nation, served as a model. The figure is realistically colored and is supplied with actual artifacts from the mounds. Among these are a necklace of pearl beads and bear teeth, copper ear orna-ments and bracelet, and reproduction of woven fabric in colored designs found recently in an Ohio mound, serving as the loin cloth. Two eagle feathers are on the head, and sandals of a semi-moccasin type on the feet, A typical copper hatchet or tomahawk, a representative pottery vessel and other objects are in place. figure is seated on a rock, in the act of carving, with a flint graver, one of the artistic effigy stone tobaccopipes for which the culture is noted. Fragments of the raw material, with stone hammer and flint gravers, lie at his feet. The sculptor was Prof. Erwin F. Frey of the Department of Fine Arts, Ohio State University. The cost of constructing the figure was borne by Gen. Edward Orton, Jr., of Columbus.'

#### THE NEWARK MUSEUM'S VISION

There is a popular superstition that a museum, to be impressive, must contain nothing most of us understand. We go to it to see the strange, the exotic, the historic, sometimes the beautiful. The consequence of this attitude is sometimes good. We do benefit by seeing that with which we have no contact in daily life. Gaps in history are bridged. With the museum exhibit as one of the points of the parallax, and our own experience as the other, we can form a more or less accurate picture of the size and distance and importance of a given culture. But if the museum conceive of its work as stopping with the past, with what is dead, it has only partially grasped its own function. One museum has not stopped at this. With characteristic vision and boldness, John Cotton Dana recently hung a leafet on the bulletin-boards of the Newark (N. J.) Museum. It reads as follows:

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## BEAUTY HAS NO RELATION TO AGE, RARITY OR PRICE

That statement is here illustrated. A museum assistant bought all the objects here shown in 5 and 10 cent stores and department stores in Newark and New York, and for none of them paid more than 10 cents.

It is part of a Museum's business to call attention to simplicity, charm and beauty in the humblest and most inexpensive of useful things, and thus help to realize that the pleasures the Arts can give us are more dependent on the seeing eye, and the brain behind it, and the body's responsive thrill, than they are on the directions and instructions of the esthete or the art expert.

Beauty and all enjoyment of it do not wait on time, cost or prestige. We need only open our eyes and our minds to see it.

The decoration of your home is good, not because it cost much money, but because a sensitive eye and mind chose it. The contents of these cases suggest how much of beauty of art lies within the purchasing power of the humblest home.

T. C. D.

February, 1928.

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The above statement refers to a collection of 66 articles shown in the Court of the Museum of Newark, N. J.

"The Five and Ten?" Art? Beauty? "Within the purchasing power of the humblest home?" Mr. Dana cannot, however, be accused of heresy in thus bringing the cheapest of stores into the museum precincts. If the lofty and disdainful will turn to the Prophet of All Highbrows, the Sage of Concord, they will find in his essay On The Poet all the justification Messrs. Woolworth, Kresge and their compeers could ask. Emerson said: "The beautiful rests on the foundations of the necessary." Alas, that there are so few John Cotton Danas!

Russian children playing near the riverbank by the village of Bolshoi Kamenetz, not long since dug up a gold necklace with pendants studded with diamonds, and chains of gold more than seventy inches long. Investigation by the archaeologists of the Moscow Kremlin have developed the startling fact that many of the villagers have made similar finds in the past. The present discoveries, it is thought, date back to the IIId or IVth century, possibly even earlier.

#### A QUEEN'S SPHINXES

Recent discoveries in Egypt include, according to press reports, a number of small sphinxes some sixty feet beneath the surface and near the ruined temple of Queen Hatshepsut or Hatasu, at Sakkara, where the Metropolitan Museum has been excavating actively. The finds also included several statues. All were mutilated and broken, and date back to the XVIth century, B. C., when Hatshepsut was deposed by Tutmosis III, her monuments mostly overthrown and her inscriptions obliterated wherever possible.

### A NEW CAVE DISCOVERED IN SPAIN

Professor Hugo Obermaier, who has long had charge of the cave of Altamira, not far from Santander, Spain, reported in a recent issue of the Spanish daily  $A \ B \ C$ , the accidental discovery of a new and beautiful cave close by Altamira. Workmen in a quarry were taking out stone for the construction of a road between Santillana del Mar and the cave, when a chance blow opened the entrance to a marvelous cavern "hermetically sealed for thousands of years". Dr. Obermaier and Don Alberto Corral on May 29, accompanied by dignitaries and the Archduchess Margarita de Austria, entered the cave to inspect it officially. It apparently measures some eighty metres long, and is full of exquisite stal-actites and stalagmites. On a rocky table or shelf in the middle lies the skeleton of a human being, whose cranium presents no similarity to the Homo neandertalensis, except that it possesses a high frontal arch, a massive jaw and fine teeth. The remains may be those of a member of the Cro-Magnon family, a type which inhabited western Europe some 15,000-20,000 years ago. It would be premature as yet to fix any date absolutely, but beyond doubt this discovery dates back to very remote times. Neither arms, ceramics or any other vestiges were found in the cave." The skeleton has been left *in situ* for future study. The cave may be opened for public inspection by the middle of July.

THE WASHINGTON STATUE IN UNION SQUARE

Editor, ART AND ARCHAEOLOGY:

There have been many suggestions for relocation of the equestrian statue of Washington now so badly placed in Union Square, New York City. Sculpture should never be so unrelated to its surroundings as is the case with this statue, yet in spite of these disadvantages it has won the hearts of the people and is ranked as one of the best equestrian figures in the United States.

It seems to me that the best location for it would be in front of the Washington Arch in Washington Square, facing south, where it would be beautifully lighted all day and have the appropriate background of the arch, as shown in the accompanying photograph.



HENRY K. BUSH-BROWN'S EQUESTRIAN FIGURE OF WASHINGTON, NOW IN UNION SQUARE, AS IT WOULD LOOK RELOCATED WHERE THE SCULPTOR WISHES IT, IN WASHINGTON SQUARE, A FAR MORE HARMONIOUS AND APPROPRIATE SETTING FOR SO FINE A STATUE.

A slight rearrangement of the center of Washington Square is all that is necessary to make the location appropriate. These changes, providing for traffic through the Square on each side of the arch, would open up new ways of going down-town by way of Thompson Street and up-town through West Broadway.

This would materially lighten the traffic burden, and the statue could be seen to the best advantage with a quiet zone in front of it and the fountain now in the Square moved only a short distance from its present location.

As yet there is little historical relation in the placing of sculptural monuments and this statue of Washington thus relocated would be an incentive to a better appreciation of the good sculpture we already have by study of its settings.

H. K. Bush-Brown.

## GLOSSARY

(Continued from last month. For explanation see issue of June, 1926.)

Ceph'a-lone: (1) the term used by anthropologists to designate a skull of supernormal cubic capacity; (2) a very large-headed person.

Ceph"a-lo'ni-a: an island of the Ionian Archipelago of Greece, about 300 sq. mi. in area.

Ceph'a-lus: the anc. Gr. form of the solar myth of the sun and the dew: Cephalus, the sun, was husband to Procris, the dew, whom he accidentally killed.

Ce'pheus: one of the heroes of Gr. myth.: king of Ethiopia, father of Andromeda, and one of Jason's Argonauts; changed at his death into the northern constellation that bears his name.

Ce'phren (Chephren, Cheprenes, Kephren): the third king of the IVth Dynasty in Egypt, reigning from B. C. 2758 to 2742; builder of the Second Pyramid of Gizeh. Suphis.

Cer'be-rus: (1) in Gr. myth., the multiple-headed, never-sleeping watchdog at the gates of the nether world, who admitted all comers and stopped all who tried to pass out by his ferocious aspect and terrifying bark; (2) an incorruptible and vigilant guardian

Cer'dic: the Saxon ealdorman who, with Cynric his son, invaded Hampshire, Eng., in 495, formed the West Saxon kingdom in 519, and conquered the Isle of Wight; died, 534.

Ce're-al (Ce're-a'li-a): in classic Rome, the festivals celebrated in honor of Ceres, April 12-19 each year.

Ce"re-a'li-an: proper to Ceres, the goddess of grains and of harvest, or to the Cereal Games

Ce'res: in Ro. myth., the beneficent goddess of maize or corn and of harvests, a sister of Jupiter, and identified with the Gr. Demeter, q. v.

ce'ro-ma: (1) in the anc. Gr. games, an unguent or ointment compounded of wax and oils, much favored by wrestlers; (2) a wax tablet for memoranda; (3) sometimes, the wrestling arena itself.

ce'ro-man"cy: soothsaying or divination by means of molten wax dropped into water.

cer"ve-lière': in mediaeval armament, a skull-shaped, closely fitting steel protective cap or helmet, sometimes with a flexible plate or chain-mail gorget (throat covering) attached, worn by infantrymen. Cer"y-ne'an: in Gr. myth., relating to the stag of

Cerynea, famed for its golden antlers; its capture was the third labor of Herakles.

ces'tus: (1) in classic times, a girdle or belt, especially the "zone" of Venus, believed to act as a love-charm; (2) in the anc. Ro. games, a device of cords or leather thongs, loaded with metal weights, bound about the fists and forearms of boxers to make their blows more effective

Ce'yx: in Gr. myth., Alcyone's husband.

Chal'ce-don: the anc. Gr. name of the seaport in Asia Minor whose site is today occupied partly by the city of Kadikoé.

Chal-cid'i-an: relating to the alphabet used by the citizens of Chalcidia, and which was the source of the Ro. alphabet, to the city itself, or to its inhabitants. Chalcidic.

Chal'dæ-ism: (1) in the history of magic, the combination of astronomy and the black arts used by the anc. Chaldeans; (2) Chaldæan astrology; (3) loosely, any dialectic peculiarity or idiom of Chaldaic or Chaldee

Chal-de'a: the anc. monarchy in southern Mesopotamia, north of the Persian Gulf, whose capitals were first, Nippur, then Ur, and which conquered the Babylonians in B. C. 722.

Chal-de'an: (1) relating or proper to southern Meso potamia and its principal countries of Chaldea and Babylonia, their people, languages, religious beliefs, culture, history, etc.; (2) a native of Chaldea; (3) an astrologer or necromancer learned in the occult lore of Chaldea; (4) the language of Chaldea, originally a Ugro-Finnic Turanian dialect, subsequently modified by Semitic inclusions.

Cha-luk'yan: pertaining to the Indian province of Chaluk. C. architecture: a star-shaped temple-type characterized by stepped roofs, decorated pillars and pierced-slab windows, developed under the kings of Dekkan from the VI cent. onwards, and allied to the

Jain style.

Chal"y-be'an: referring or proper to the anc. Chalybes, who lived along the south coasts of the Black Sea and were noted as iron-workers or smiths.

Cha'os: in Gr. myth., the first and oldest of the gods, father of Erebus and Nox.

cha"pel-de-fer': in mediaeval, especially French, armament, a cap-like steel head covering or helmet. Cha'res: the IIId cent. B. C. Rhodian sculptor famous for his Colossus of Rhodes, which he put up about B. C. 290.

char'i-ot: in anc. times a two-wheeled war, processional, festal, hunting or racing horse-drawn vehicle with a pole, sometimes elaborately decorated.

Cha'ris: the classic Gr. personification of grace and beauty: as, Hephaestus' wife in the Iliad; later developed by Homer in the Odyssey into the Three Charities or Graces.

Char'mi-des: (1) a dialogue of Plato; (2) the youth of this name in the dialogue of Plato, who discusses abstinence and temperance with Socrates and others; he was Plato's uncle on the distaff side and

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one of the Thirty Tyrants. Cha'ron: (1) in Gr. myth., the son of Erebus and Nox, and grandson of Chaos, who ferried the souls of the dead across the Styx, a river of Hades, to the Elysian Fields; (2) jocularly, a ferryman. C's tolls: the fare each spirit had to pay Charon as passage-money, usually placed in the mouth of the dead.

The following terms will all be found in the articles published in this issue, and take their places in proper alphabetical order in the Glossary, with complete definitions and accents:

Acholla: one of the towns in Phyrgia, Asia Minor, which, under Roman rule, coined money. The modern town occupying its site is El Alia.

allonge-wig: a large wig with a lengthening-piece to give the effect of very long hair.

œcus: in anc. Rome, the large salon or chamber often

used as a banqueting hall. nex'us: (plural, nexi) the link, coupling or connection between the different parts or members of a whole or of an argument; a tie.

## **BOOK CRITIQUES**

A History of the Ancient World. Vol. II, Rome. By M. Rostovtzeff. Translated from the Russian by J. D. Duff. Pp. xiv, 387. 96 plates, 12 figures in text, 2 maps. Oxford University Press, New York. 1927. \$5.

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The most immediately striking distinction of Professor Rostovtzeff's volume is in its illustration. Besides maps and figures, it contains 96 plates with a total of more than 200 reproductions of excellent photographs largely unknown to the general public. As one reads, the second impression is again that of newness; but this time not so much newness of material, though it need hardly be said that the primary warrant of the book lies in the remarkable extensions of knowledge made by the distinguished author and other scholars, as newness of interpretation and newness in emphasis. It is as if the reader were passing through old territory with a new guide and found himself at some points halted to view at leisure the familiar landscape in a new light, and at others carried almost or quite without stopping past ancient landmarks which he had been accustomed to contemplate for some time. allowed to tarry in the Augustan neighborhood, and not without justification, one tenth of the whole time; the second Punic War, the conquest of Gaul, the advent of Christianity, the heroes of battlefield and Forum, the great literary figures, advance and recede almost before he is aware. Physical Rome and the origins of the city receive little attention. "The whole period is a region of guess-work," says Professor Rostovtzeff, much as Mr. Heitland says that "in regard to the foundation of Rome we know little more than the assumed fact that all things have a beginning' but without giving, as Mr. Heitland gives, at least a brief chapter on this ever fascinating and not unprofitable theme. However, there are limits to an author's freedom. The romantic who miss the full treatment of their favorite episodes, the pedagogic who finds a certain lack of classroom convenience, the scholastic who are uneasy without the usual footnote "control," and all who feel like asking whether this is not a commentary on Roman history rather than Roman history itself, should reflect that not in 387 pages can the story of the thousand years from Rome's dawn to the setting of her sun be told in detail. The marvel is that in this single volume Professor Rostovtzeff has been able to give so masterful an account of the City and State which he has made to seem now more than ever Magna Parens Virum.

Mr. Duff's English almost never gives offense, but is hardly to be regarded as possessing style, unless the fitness of plain, matterof-fact language as the vehicle of plain, matterof-fact exposition constitutes a claim to style. A second aesthetic defect, the use of illustration not embodied in the text and therefore distracting and destructive of unity, is in practice unavoiable. There are a few errors: Hadrian's temple of Venus and Rome was not in the Forum; the Golden House (Pl.L) was not between the Palatine and Cælian; some of the legends for Pl. LXXIX are out of place; "Cuma" and "Cumae" both occur (13, 24); Arpinum (117) is hardly in the Sabine country; Marcus Aurelius in the fifties was hardly an "aged" philosopher (Pl. XLVI).

Yale University, and not the Soviet State nor the State of Wisconsin, has the honor of providing the means in salary and in liberty needed for the writing of Professor Rostovtzeff's books, and of thus facilitating important contributions to scholarship and general culture. In the end, the world is just as well off; but some parts of it should feel regret.

GRANT SHOWERMAN.

A Cretan Statuette in the Fitzwilliam Museum. By A. J. B. Wace. Pp. 49, 13 illustrations. Cambridge University Press, New York. 1927. 10s. 6d.

Two of the best Minoan statuettes in existence are now far from Crete: the one, of chryselephantine, is in the Boston Museum; the other, of marble, has recently been acquired by the Fitzwilliam Museum, and is now published in beautiful format by Mr. Wace. The genuineness of both has been called in question, but the Boston goddess has lived down the criticisms made of her at the time of her acquisition and it is confidently expected that the Fitzwilliam piece, in spite of its less spirited pose, will win a similar victory. Certainly a better judge of Minoan or Helladic antiquities than Mr. Wace could scarcely be found.

The figurine is made from native Cretan marble of two pieces dowelled together at the waist. A hole in its lower surface shows that it

was pegged to a base. The costume is that so well known from the Knossian snake-goddess and from the representations of Minoan women on frescoes and gems. The bodice was boned and was probably joined in front by passing a metal pin through loops of braid. The bell-shaped skirt shows rows of horizontal tucking at the top and bottom. Between them are four plaited flounces set on so as to dip behind. Every detail of this costume is studied with care and in the very valuable penultimate chapter every known example of Minoan dress for women is subjected to a similar analysis. For those who wish to understand how Minoan costumes were cut, joined, and ornamented, the book is indispensable.

The statuette is later than the Knossian snake-goddess but earlier than the Boston piece, dating from the early Late Minoan I period. The author holds with Professor Nilsson that no Mycenaean or Minoan goddess can be described as holding her breasts.

MRS. JOSEPH M. DOHAN.

Personalities of the Eighteenth Century. By Grace A. Murray (Mrs. Keith Murray). Foreword by Nigel Playfair. Pp. 230, 6 illustrations, 10 reproductions of ancient play-bills. Heath Cranton, Ltd., 6 Fleet Lane, London E. C. 4. 1927. 10/6 net.

Those who may wish to renew their acquainance with the habits and manner of thought of various personalities in the eighteenth century in England will find Mrs. Murray's book a thoroughly readable and often amusing source of information. Through her characterizations, people who have become to us mere names stand forth in unprejudiced silhouette. The author's choice, as Nigel Playfair points out in his foreword, covers a wide range, extending from George Whitefield, born in 1714, to "Master Betty", whose precocious appearance as an actor when ten years of age came at the very beginning of the nineteenth century. In groups of three, four and five, these characters pass in review, as if across a stage. Thus forty men and seven women are introduced and discussed in lively fashion-actors, preachers, adventurers, politicians, artists, critics, men of letters and men of science-even acknowledged freaks are included. From her background of intimate knowledge, Mrs. Murray depicts their weaknesses and follies as well as their virtues with impartial zest, enlivening her portraiture with anecdotes and sprightly observations.

The list begins with Edward Shuter, the English actor whom Garrick considered the greatest comic genius he had ever known. Rather strangely, he became a devoted adherent of the rigid Calvinist George Whitefield, who is next presented to the reader. Whitefield, it is remembered, came to America on seven preaching journeys, especially to the State of Georgia whither he was led, as he believed, by a "call".

With fine insight, Henry Carey, English poet and composer of musical farces, but best known here for "Sally in our Alley", is described as one whose humor entirely lacked the

coarseness so typical of his time.

The gay world of eighteenth century society in London is represented by Mary Monckton, afterward Lady Cork, whose pronounced personality was the source of Dickens character of Mrs. Leo Hunter in *Pickwick*, Thackeray's Lady Drum in *The Great Hogarty Diamond* and Lord Beaconfield's Lady Bellairs in *Henrietta Temble*.

In the final chapter, the author deals with John Singleton Copley, whom we might claim as American, since he was born in Boston and lived there until the age of thirty-seven. He went to Europe in 1774 and, after a year of travel, established himself in London. Benjamin West suggested his name for membership in the Society of Artists and later Copley became a member of the Royal Academy. His married life is described as an unusually happy one and he was blessed with a gifted son, who served England as a distinguished jurist and statesman.

Mrs. Murray's personalities are many of them likeable and are presented with sustained vigor and humor. A study of them illumines the Romantic movement which was preparing in England during the last half of the eighteenth century.

CAROLYN CARROLL.

#### DANIEL Z. NOORIAN 40 East 57th Street New York City

Babylonian cuneiform tablets, cylinders and seals. Egyptian scarabs and Cyro-phoenician glass. Collections furnished to Museums, Libraries and Universities.

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